

LESS THAN AN HOUR?

West Building Highlights

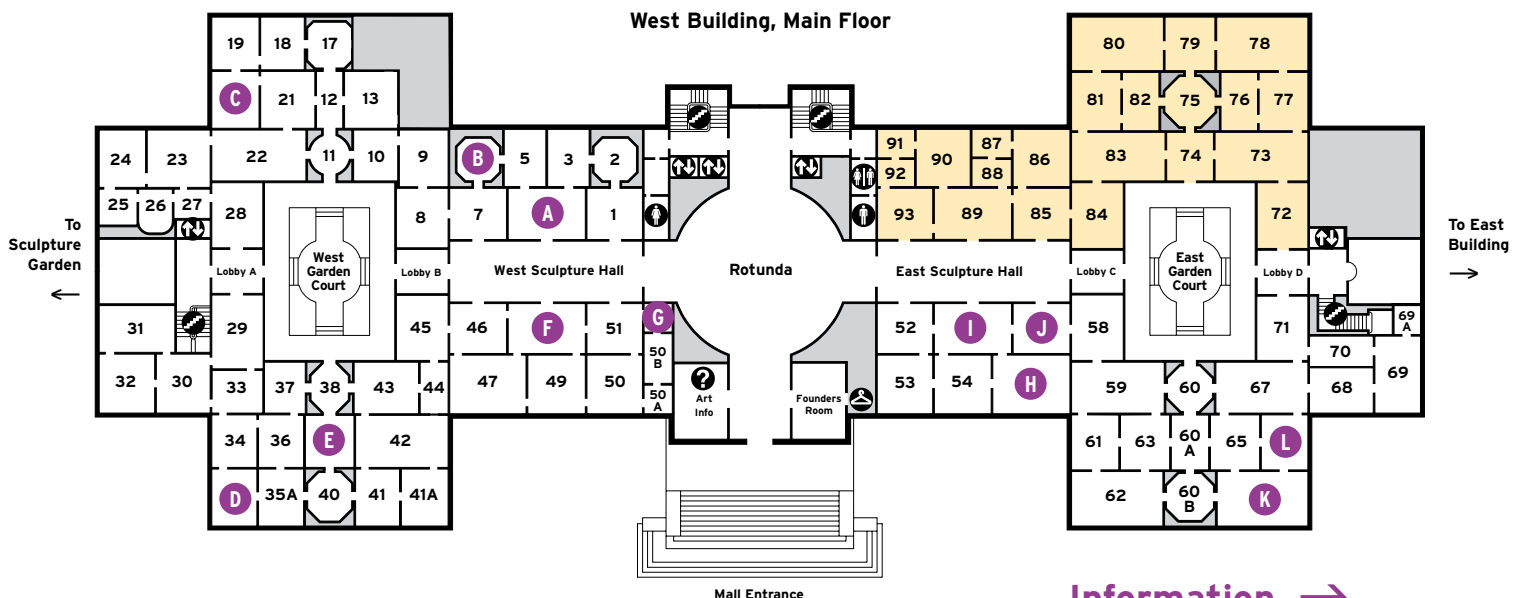


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If you have only a short time to visit the National Gallery of Art, here are twelve must-see paintings, with information on the other side of this sheet. Some objects may be temporarily off view.

- A** Fra Angelico and Fra Filippo Lippi, *The Adoration of the Magi*, c. 1440/1460 **Gallery 4**
- B** Leonardo da Vinci, *Ginevra de' Benci*, c. 1474/1478 **Gallery 6**
- C** Raphael, *Bindo Altoviti*, c. 1515 **Gallery 20**
- D** Matthias Grünewald, *The Small Crucifixion*, c. 1511/1520 **Gallery 35**
- E** Rogier van der Weyden, *Portrait of a Lady*, c. 1460 **Gallery 39**
- F** Rembrandt van Rijn, *Self-Portrait*, 1659 **Gallery 48**
- G** Johannes Vermeer, *Woman Holding a Balance*, c. 1664 **Gallery 50C**
- H** Jean-Honoré Fragonard, *Young Girl Reading*, c. 1770 **Gallery 55**
- I** Jacques-Louis David, *The Emperor Napoleon in His Study at the Tuileries*, 1812 **Gallery 56**
- J** Joseph Mallord William Turner, *Keelmen Heaving in Coals by Moonlight*, 1835 **Gallery 57**
- K** Thomas Cole, *A View of the Mountain Pass Called the Notch of the White Mountains (Crawford Notch)*, 1839 **Gallery 64**
- L** Augustus Saint-Gaudens, *Shaw Memorial*, 1900 **Gallery 66**

Note: galleries in cream are temporarily closed.



Information →

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A Fra Angelico and Fra Filippo Lippi

The Adoration of the Magi, c. 1440/1460

Gallery 4

Epiphany, marking the Magi's discovery of the Christ Child, was an occasion for lavish pageantry in Florence. The streets must have rivaled the colorful brilliance of this painting, probably owned by the Medici. Apparently begun by Fra Angelico and completed by Fra Filippo Lippi, the work evidences both artists' styles: the former's gentle Madonna, for example, and the latter's more robust Joseph.

B Leonardo da Vinci

Ginevra de' Benci, c. 1474/1478

Gallery 6

Ginevra's face displays the delicate translucence of porcelain. Behind her, the misty landscape assumes a soft, atmospheric effect. Perhaps an engagement portrait, this is the only painting by Leonardo da Vinci in the Western Hemisphere.

C Raphael

Bindo Altoviti, c. 1515

Gallery 20

Raphael painted his friend Bindo with a captivating look and flushed cheeks, and a ring prominently pressed over his heart. Kept in the family home in Florence, this portrait would keep the handsome, young banker alive in his wife's memory during long separations while Bindo was in Rome on papal business.

D Matthias Grünewald

The Small Crucifixion, c. 1511/1520

Gallery 35

We experience Christ's final suffering—feel it in the sag of his body and the ghastly paleness of his flesh. We know the harrowing sadness of the mourners who anguish in the eerie light. Grünewald's highly keyed, expressionistic imagery perfectly matches the empathy and mysticism of German piety in the early 1500s.

E Rogier van der Weyden

Portrait of a Lady, c. 1460

Gallery 39

The filigree adorning her belt, the folds creasing her veil, and her delicate lashes all seem very real. Yet she appears at some remove from the world and from us. A lowered gaze and tightly clasped hands suggest introspection, while triangles of dark and light abstract the image, giving the work a formal elegance to match her aristocratic reserve.

F Rembrandt van Rijn

Self-Portrait, 1659

Gallery 48

An early description of a Rembrandt self-portrait tells of "paint so thick" that the portrait "could be lifted by the sitter's nose." The thick impasto Rembrandt used to model his face lends his visage—with heavy brow, drooping jowls, and a penetrating gaze—great emotional currency.

G Johannes Vermeer

Woman Holding a Balance, c. 1664

Gallery 50C

As she considers the empty scales, Vermeer's subject reflects upon the balance that must be achieved in life. Her glowing presence, a masterful study of light effects, echoes Christ in the Last Judgment depicted behind her, while worldly pearls and gold rest on the other side of the table.

H Jean-Honoré Fragonard

Young Girl Reading, c. 1770

Gallery 55

The brash technique of this oil sketch, which Fragonard may have painted very quickly, contrasts with the intimacy of the subject. Bold strokes of paint—brilliant lemon and lilac most prominently—create textural dynamism, while the young girl, absorbed in her book, exudes a sense of quiet.

I Jacques-Louis David

The Emperor Napoleon in His Study at the Tuileries, 1812

Gallery 56

David captures the French emperor (1804–1815) authoring the Napoleonic Code, which established post-Revolution individual rights. The sword,

uniform, books, and imperial setting indicate his status and achievements; his slightly rumpled appearance and clock showing 4:13 tell of a night spent in diligent study and writing.

J Joseph Mallord William Turner

Keelmen Heaving in Coals by Moonlight, 1835

Gallery 57

Contrast the serene, radiant moonlight on the water with the fires blazing over the laborers at the right side of the painting. Turner transforms a gritty, workaday scene into visual poetry. The setting is near Newcastle at the height of the Industrial Revolution, and coal—a vital export—is being loaded onto ships on the River Tyne.

K Thomas Cole

A View of the Mountain Pass Called the Notch of the White Mountains (Crawford Notch), 1839

Gallery 64

Set deep in the White Mountains of New Hampshire, Cole's painting celebrates the rugged beauty and spectacular autumnal colors of the American wilderness. Massive rock walls dwarf a lone rider, tiny figures near the distant inn, and a retreating stagecoach. Compelling but also destructive, nature's power is reflected in ominous clouds, twisted trees, and a legendary landslide at Crawford Notch that killed an entire family.

L Augustus Saint-Gaudens

Shaw Memorial, 1900

Gallery 66

The gigantic, golden full-scale plaster model of the bronze memorial erected in Boston to young Colonel Shaw and the African American soldiers of the Massachusetts 54th Infantry Regiment is not to be missed. In their valiant effort to preserve the Union, they also overcame prejudice about their military ability. Their heroism inspired the film *Glory*.

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